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where a single vowel is followed by two consonants and the presence or absence of the end *-e* would decide nothing about the quantity.

From the above comparison it is evident that it is in the printing of the Bible translations of the sixteenth century that the decided steps toward a uniform English spelling are to be traced.

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FRANCISCO PACHECO AND THE ITALIANS.

That during the time of Italianism in Spanish literature the poets, especially those of minor degree, did not always restrict themselves to imbibing Italian spirit and imitating Italian forms, a careful perusal of the poets of the sixteenth and seventeenth centuries shows. While there is a very close leaning upon Italian originals, it is not often that we find literal translations, honestly admitted, as in the case of Francisco Pacheco, the painter-poet, 1571-1654.

Pacheco's *Poetas*, together with a short sketch of his life, have been published by Adolfo de Castro,¹ and fill about two pages in large quarto. The few verses, most of them translations, would hardly warrant their author's claims to immortality, but there are three other points: he wrote an *Art of Painting*, published in 1649, he was the close friend of Fernando de Herrera, "el Divino,"—one of the boldest "borrowers" the Spanish literature owns,—and also published his works, which he accompanied with an original sonnet; last but not least, he married his daughter to the prince of painters and painter of princes, Don Diego de Velasquez. Almost his whole lyric reverts to his profession. One sonnet, included in the *Arte de la Pintura*, is addressed to Velasquez, after his having completed his large equestrian picture of Philip IV of Spain. An "Enigma" has as its title and solution *el pincel*, 'the paint brush'; two "Epigramas" are thrusts at devices of bad painters. His translations consist of verses

in honor of Michel Angelo—though not with regard to his paintings but his sculptures.

Of Pacheco's translations, the first in order is one on the death of the great Florentine (1564) after the original of *Laura Batiferri degli Ammannati*, a poetess of ephemeral fame. Gaspari² just mentions her; but Giambatista Corniani says of her: "Laura Battiferri da Urbino compose elegante poesie (stampate in Firenze dai Giunti, l'a. 1552) ed una versione in versi toscani de' sette salmi penitenziali assai applaudita (stampate ivi nel 1564). Fu essa moglie del celebre scultor fiorentino Bartolomeo degli Ammannati. Copia degna d'immortal ricordanza! . . ."³

Her sonnet cannot have been in either of the above mentioned collections. Very likely Pacheco used the original title, "A la muerte de Michel Angelo" (Traduccion del que escribiò Laura Batiferri degli Ammannati). The verses are stately, though conventional, the Italian is easily read through the thin Spanish covering, with one or two rather forced synæreses for the sake of scanning.

The other translations are of well-known Italian verses. One is a madrigal by Marino on Michel Angelo's *Pietà*. It is preserved to us in the second division "Sculpture" in the famous *Galeria del Cavalier Marino*. In the little Venetian edition of the Ciotti, 1620, it is found on p. 27, Div. II; the two pages 26 and 27 contain four madrigals—thus Pacheco styles the one, and we may assume the name for the other three. Three of these madrigals are of eight lines each, the fourth has ten. They treat: 1) "*La Notte di Michel Angelo Buonarroti*," 2) "*L'Aurora del Medesimo*," 3) "*La Pietà del Medesimo*," 4) "*Mosè del Medesimo*."

La Pietà runs as follows:

Sasso non è costei
Che l'estinto figliuol, freddo qual ghiaccio,
Sostien pietosa in braccio,
Sasso più tosto sei
In che non piagni a la pietà di lei
Anzi sei più che sasso,
Che suole anco da' sassi il pianto uscire,
E i sassi si spezzaro al suo morire.—

² *Geschichte der Italienischen Literatur*, Vol. II, p. 508.

¹ *Biblioteca de Autores Españoles: Poetas Liricos de los siglos XVI y XVII*. Madrid, 1872.

³ *I Secoli della Letteratura Italiana dopo suo Risorgimento*. Milan, 1832, Vol. I, p. 450.

The following is Pacheco's rendering :

MADRIGAL.

(Traduccion del Marino.)

(A una imágen de la Virgen con Christo muerto en su regazo, obra de Miguel Angel.)

No es piedra esta Señora
Che sostiene piadosa, reclinado
En sus brazos, al muerte Hijo helado ;
Mas piedra eres ahora
Tu cuya vista á su piedad no llora,
Antes eres mas duro,
Que á muerte tal las piedras con espanto
Se rompieron, y aun suelen hacer llanto.

The translation of the lines on Michel Angelo's "Night" does not render Marino's verses, but the two well-known quatrains, the one by Giovanni Strozzi, which he was said to have deposited at the statue, and the other Michel Angelo's response.⁴

RISPOSTA ALL' EPIGRAMMA DI GIOVANNI STROZZI SOPRA LA STATUE DELLA NOTTE, CHE È QUESTO :

La Notte, che tu vedi in sì dolci atti
Dormir, fu da un angelo scolpita
In questo sasso ; e, perchè dorme, ha vita,
Destala, se no'l credi, e parleratti.
Grato m' è il sonno, e più l'esser di sasso
Mentre ch'è 'l danno e la vergogna dura.
Non veder, non sentir m' è gran ventura ;
Però non mi destar ; deh parla basso.

This is Pacheco's rendering :

A LA IMÁGEN DE LA NOCHE

obra de Miguel Angel

Traduccion de unos versos latinos.

La noche, que en accion dulce al reposo
Rendida ves, de un angel fué esculpida
En esta piedra, y dale el sueño vida ;
Llamala y hablara, si estas dudosos.

TRADUCCION DE LA RESPUESTA DE MIGUEL ANGEL.

Dormir y aun ser de piedra es mejor suerte
Mientras la invidia y la verguenza dura,
Y no ver ni sentir me es gran ventura ;
Pues calla o habla bajo, no despierto.

Concerning the verses by Michel Angelo, it has been said that they defy translation, and the attempts made at transcribing them into foreign tongues have justified this assertion. Even here, in the sister language, the monumental effect of Michel Angelo's angry, pleading command,

"Non mi destar, deh parla basso,"

is wiped out by the transposing of the two verse members, and the Spanish sounds tame and commonplace by the side of the Italian.

It is to be noticed that Pacheco does not name Giovanni Strozzi, but quotes "*unos versos latinos*." This is rather startling at first sight, for neither could Pacheco mistake the lines for Latin nor was it likely he handled a Latin translation, since his very close rendering of the original precludes this, and most likely in his time the lines were still in everybody's mouth. It rather appears one of the mannerisms of the Italian influence and scents Herrera. The word "latino" for Italian occurs in Italian already in Dante. Thus *Paget Toynbee* says : "'Latino' : Latin . . . 'Latina lingua' used of love poems, 'Latino Romano'—classical Latin. From the original meaning of 'Latin' the word Latino came to be conferred to that of 'language in general,' often with especial reference to the language natural to the speaker, even Arabic."⁵

Evidently Pacheco uses "latinos" in a similar meaning, as Dante does in his discussion *De Eloquentia vulgari*, in which the colloquial is to him not organically separated from the mother language ; Latin is "the Language of Latium," hence of Italy, it is Italian ; a far-fetched inference, more than three hundred years after Dante and savouring of "Culturanismo."

It is, perhaps, not without interest to notice the sangfroid with which Marino takes hold of the leading idea of the two epigrams for his own versicle. Where he becomes original he certainly does not improve on his pattern. What he writes in dire earnest sounds like a parody :

Me c'habbia vita, e spiri
Notte de freddo sasso,
O peregrino ammiri ?
Vivo, e sol tanto hò vita
Quant' io son qui scolpita,
E s' io non parlo, e s' io non movo il passo,
Che colpa ha la scultura ?
Muta, e pigra la Notte è per natura.

C. L. NICOLAY.

Lowell, Mass.

⁴ Cf. *Fiore della Poesia Italiana Antica e Moderna*, Raccolti da Carolina Michaelis, Leipzig, 1871, p. 98.

⁵ *Dante Dictionary*, p. 331.